

The Hymn

APRIL 1970

Eternal God, in Whom We Live and Move

(Tune: MORECOMBE. 10.10.10.10.)



1. Eternal God in whom we live and move,
Who from our birth has kept us in thy love;
We would affirm thy grace in this high hour,
And rest our lives in thy redeeming power.
2. Baptize thy people with thy Spirit, Lord;
Renew within us Christ, the living Word.
We have a vision of thy kingdom near,
Judge us and guide us, make thy precepts clear.
3. Spirit of God, bestow thy grace, we pray;
Inspire our thoughts, Lord, all we do and say.
Make strong our lives, O keep us in thy Way,
Lead us, thy pilgrims, through each night and day.
4. Lift up thy Church, Lord; give us eyes to see
All that our Master now would have her be.
Hold fast our trust and make our witness true,
We live to serve thee; make our world anew. *Amen*

—Chester E. Custer

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1970 Hymnic Anniversaries

THE YEAR 1970 gives opportunity to ministers, organists, choir directors and others interested in hymns to observe anniversaries of authors and composers who, during recent centuries and decades, have contributed to the musical and poetic content of religious services. The indices of most hymnals will note the contributions of men and women listed here. There is much material here for hymn festivals—or just references to particular hymns and those who wrote the words or composed their music. For greater detail about a writer or composer, consult any of the hymnic handbooks issued by most denominations.

- 1620—Johann G. Ebling born (350)
- 1670—Jeremiah Clark born (300)
- 1670—Johann A. Freylinghausen born (300)
- 1670—Johann E. Schmidt born (300)
- 1670—John C. Jacobi born (300)

- 1720—Joseph Grigg born (250)
- 1745—George Heath born (225)
- 1745—Charles Lockhart born (225)
- 1770—*The New Universal Psalmist* published (200)
- 1770—*Williams' Psalmody* published (200)
- 1770—William Gardiner born (200)
- 1770—John Wyeth born (200)
- 1795—Robert L. Pearsall born (175)
- 1795—Heinrich C. Zeuner born (175)

- 1820—Charlotte A. Barnard born (150)
- 1820—Anne Bronte born (150)
- 1820—Fanny J. Crosby born (150)
- 1820—Eustace R. Conder born (150)
- 1820—Peter Gallwey born (150)
- 1820—Luther O. Emerson (150)
- 1820—William McDonald born (150)
- 1820—Richard Redhead born (150)
- 1820—John H. Hopkins, Jr. born (150)
- 1820—George F. Root born (150)
- 1820—Henry L. Jenner born (150)
- 1820—Anna L. Waring born (150)
- 1820—William Robinson born (150)
- 1820—Anna B. Warner born (150)
- 1820—Clarence Walworth (150)
- 1820—James R. Woodward (150)
- 1820—John F. Young (150)

- 1845—John Campbell born (125)
- 1845—Frederick W. Goadby born (125)
- 1845—Lionel B. C. Muirhead born (125)
- 1845—Max Landsberg born (125)
- 1845—William H. Parker born (125)

- 1870—J. Christian Hansen born (100)
- 1870—Charles McPherson born (100)

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The Hymn

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Youth Music in Education

WILEY L. HOUSEWRIGHT, *President*
Music Education National Conference

CHURCH CHOIRS, marching bands, choruses, and orchestras do not fully satisfy the musical appetites of the young. Hundreds of thousands of American youth want more. Their drive, their enthusiasm, their creativity, and their enormous fund of talent have produced new music—vibrant, original, and honest. Young people's music can be held at bay outside the institutions of society as it largely is at present, or it can be recognized as a vital and welcome new regenerative force and invited to assume a respectable position in the American musical culture.

Music educators are now asked to decide if continuity of a proud but restricted tradition is more important than open experimentation with a wide spectrum of music. Shall we continue to relegate Beethoven, Mozart, Bach, and Brahms to the permanent role of being America's greatest composers? Do we support the practice of reserving our concert halls only for the "high" art, thus assuring that the "people's" art be forced into barrooms and pop festivals?

Many youths feel that art music is antiquarian, interesting only to young conformist candidates of the snob establishment; many adults view youth music as too sensual, boisterous, simplistic, and unmusical. Somewhere between the two extremes lies the truth. Art is nonexclusive. Sophisticated styles never obliterate the simpler forms. Both can coexist as necessary and significant communicative expressions. One musical art cannot repress another.

There is much to be gained from the study of any musical creation. Rock, soul, blues, folk, and jazz cannot be ignored. To delimit concert halls, schools, and colleges to a steady diet of the "masters" is as absurd as permitting only Euripides, Shakespeare, and Molière to be performed in the theater. Music education must encompass all music. If student musical attitudes are to be affected by music education, the music teacher's openness to new music serves as a necessary model. The Music Educators National Conference through its Tanglewood Declaration not only accepts rock and other present-day music as legitimate, but sanctions its use in education.

Richard Redhead, Organist and Composer (1820-1901)

J. VINCENT HIGGINSON

ONE WOULD likely hesitate to name a place, specifically a church, of the 1840 period in which the objectives of the Oxford and Cambridge Tractarians were combined and achieved. This occurred in neither of these university centers, but in a city some distance away. The place, a most unlikely one, was the Margaret Chapel, Margaret Street, London. This small dreary building presented few encouraging features as a house of worship. Yet it became a center for ideas that were to become landmarks of a revival in hymnody and church architecture. The history of the chapel from 1839 to 1845 centers around the incumbent, Rev. Frederick Oakeley who in conjunction with his young organist Richard Redhead, made it a prominent place of worship. Furthermore, circumstances were such that the chapel offered the Ecclesiological Society (Cambridge) first opportunity to plan a building incorporating the results of the architectural studies of its members when the chapel was to be replaced by a new church, All Saints, in 1850.

The paths of many persons involved in the history of the chapel and the church crossed again and again. While others cannot be overlooked, Richard Redhead commands first attention since this is the 150th anniversary of his birth, March 1, 1820. He was born in Harrow, the youngest of eleven children. In 1829 he appeared at the Magdalen Chapel, Oxford, in hope of being accepted as a choir boy. He was one of the successful candidates and this in time brought him into the full stream of the Oxford Movement and its hymnody. His term as a choir boy was similar to that of others of the period who lived under trying conditions. These changed slowly in the precincts of the choir schools, and there is every reason to believe that his lot was not different from that of another Magdalen choir boy, Varley Roberts, who later became choirmaster and organist at the Magdalen Chapel. In his reminiscences Roberts speaks of circumstances that existed a little later than Redhead's period of service. He says that the choir boys were "ill housed in a sort of slum-like backyard which never saw the sun, miserably fed, and utterly undisciplined. . . . It was a miracle that the school, even in those days, when nobody asked questions about conditions in which the boys lived," that they survived. He continues, "It was not too easy for small boys, and some of us took refuge in the

street when darkness fell." Similar rough conditions prevailed elsewhere such as at St. Paul's when Goss was a choir boy there.

Redhead and Oakeley

We are unaware of how Redhead came in contact with Frederick Oakeley during Redhead's youthful years. Oakeley, one of the lead-figures of the Oxford Movement, studied at Christ Church, Oxford, was ordained in 1827 and obtained a chaplain-fellowship at Balliol College. Shortly after his ordination, Oakeley, in his intense desire to learn something about pre-Reformation liturgy, attended a series of private lectures on "The History and Structure of the Anglican Prayer Book," by Charles Lloyd. Although the lectures opened many new paths, many questions were left unanswered and Oakeley did what he could to find the answers. In so doing he was brought into the full stream of the Movement through the influence of William George Ward, a Fellow and lecturer at Balliol College. Knowledge called for action, and not being fully satisfied with some of the conditions he faced, Oakeley left Oxford when the opportunity presented itself to become the incumbent in the most unlikely place, the dilapidated Margaret Chapel. Redhead was then only nineteen, but it was he that Oakeley asked to join him in what proved to be to some extent, a double venture.

The Margaret Chapel, built many years before, was by 1776 used for religious services, but its very unattractive appearance discouraged attendance. Two prominent London gentlemen are mentioned as having looked in the door, and the drab sight and musty odor turned them away. William O. Wakeman speaking of the churches of the period says, "The interior of the churches spoke eloquently enough of the prevailing vices of the times—apathy and exclusiveness." In addition to the dirty conditions he says, "the indescribable dank smell of decay, are experiences of their childhood familiar enough to many now living and almost universal to those who lived a century ago." The Margaret Chapel was no exception, for it has been described as a "hopelessly ugly brick building of conventicle-like aspect." In later years the chapel was taken over by Oakeley's predecessor, the Rev. William Dodsworth. He was one of the forerunners in the trend of replacing psalms by hymns, and published *A Selection of Psalms to which are added Hymns chiefly Ancient (sic)*, 1837. When Dodsworth was named minister at Christ Church, Albany Street, London, Oakeley took over as minister at the Margaret Chapel in 1839. Incidentally, Redhead was already familiar with a hymnic tradition, for hymns were in general use in the Magdalen Chapel well before his time. He was to aid in carrying on the tradition in his new position.

Margaret Street Chapel (1839-1845)

In spite of his meager ecclesiological knowledge, Oakeley did not hesitate to effect changes in the chapel that made it more inviting, or to adopt current controversial trends drawing attention to the services. As a guide he adopted those made by Newman in his chapel at Littlemore. Among the reforms were choral services in which Oakeley and Redhead shared the development. They were both capable musicians and the older Oakeley guided the younger organist in building a program and training the choir. The innovations attracted many to the chapel, some from curiosity and others because the services were of greater appeal. Among these were William Gladstone, Serjeant Bellasis, and Alexander Beresford-Hope who became an essential figure in the later history of the chapel. Although circumstances prescribed caution, the services at the chapel were described by a friend as "a form of worship which is now called ritualism." Gladstone spoke of them as "the most devotional ever attended." In 1847, Benjamin Webb in a letter to J. M. Neale mentions a complete Mass sung at the chapel and adds, "I venture to assert that there is nothing so solemn since the Reformation."

Hymns were gradually introduced into the services. At first they were printed on separate sheets, later in leaflet form, and finally as pamphlets for each quarter of the year. Some of the leaflets were for special feasts and it was in one of these that Oakeley's translation of the *Adeste fideles*, now in common use, first appeared in 1841. In 1849, Redhead's *Hymns and Introits* made the hymns available in book form. However in this case G. Cosby White was the editor, but Oakeley could have had a hand in the preparation since it was used in the chapel. Incidentally, within a decade G. Cosby White was further involved in the course of hymnody as a member of the committee and a proprietor of *Hymns Ancient and Modern*.

The first major publication at the chapel during Oakeley's time was the *Laudes Diurnae*, 1843, a pocket-sized volume in which the old Gregorian Chant tunes were used. These were placed at the beginning of each psalm and, surprisingly, the various endings were used. In the preface Oakeley informs the reader that the idea was suggested by a similar book, the *Cantica Vespere*, which, he says could not be used since it was "unsuited to the Church of England." These Gregorian melodies were taken from a publication published years before for use in the Embassy Chapels. Redhead provided a small book of basic accompaniments and he advised the organist to modify them freely. This came to be a common practice as we learn from reading biographies of leading organists of the era who colored their accompani-

ments in many instances as suggested by the text of the psalms. The *Laudes Diurnae* is an outstanding evidence of the new interest in the ancient church music which produced such plainsong publications as those of Helmore, Gauntlett, and Charles Childs Spencer.

Oakeley, a prolific writer, provided a lengthy preface, giving the history of chanting and including remarks on Gregorian Chant as we know it in this period of revival. His "hints on chanting" sought to aid the singers to accommodate for the problems presented by music written for Latin and now applied to the vernacular. Choirmasters of today can take some comfort in the fact that others over the last hundred years or more have not found a perfect solution. The problem again came to the fore in the recent sanction of the vernacular for use in Roman Catholic churches.

Another translation by which Oakeley will be remembered, that was used in the chapel, is "In the Lord's atoning grief," for which Redhead provided the tune. This is one among others from a book attributed to St. Bonaventure, "Devotions Commemorative of the most Adorable Passion of Our Lord and Saviour Jesus Christ," 1842. Before long some of his innovations at the chapel were criticized and brought to the attention of higher authorities. For Oakeley a more tense moment came after February 1841 when Newman published Tract XC. Oakeley was among those that supported the questionable position of William George Ward. Innovations were one matter, but these were now compounded by his interpretation of Tract XC which was at variance with the church authorities. In time Oakeley was brought before the Court of Arches and suspended. The year 1845 was one of decision, and Oakeley left London to join Newman in his retreat at Littlemore. William Upton Richards became the next incumbent at the chapel and served during a period that brought further distinction.

All Saints Church

The *Hymns and Introits* with tunes provided by Redhead and used for some years in the chapel was published in 1849. The collection was used in several other churches including St. Barnabas, Pimlico where G. Cosby White was an assistant clergyman. In the same year an arrangement was made between the authorities at the chapel and the Ecclesiastical Society (Cambridge) for the construction of a church to replace the chapel. For the society, the new church, All Saints, offered them the first opportunity to give the public a practical example of their ideas and ideals.

William Beresford-Hope, a prominent member of the chapel and at the time president of the Ecclesiastical Society, was assigned the responsibility of the project to which he personally contributed several

thousand pounds. The last service was held in the chapel on Easter Monday, 1850, and later Edward Pusey preached at the laying of the cornerstone of the new church. Meanwhile the congregation worshiped in a temporary place on Great Tichford Street. Previously in 1847, Redhead, with the aid of an assistant, also became the organist at St. Andrew's, Wells Street, when that new church was consecrated. Redhead, however, found that the two jobs were exhausting and in 1856 he resigned in favor of the assistant organist, Mr. Foster. During the years following Oakeley's resignation, Redhead's other activities can be summarized in music prepared for the church festivals and special ceremonies. One such example is found in the appendix to his *Church Hymns*. These are the "Great O" Advent antiphons and the Reproaches for Good Friday.

All Saints was slow in completion but services were held in the new church before its consecration in 1859. For some unknown reason, Redhead left All Saints in 1864 to become the organist at St. Mary Magdalene, Paddington where he remained for the next thirty years. Probably the fact that Richard Temple West, an assistant at All Saints, became the incumbent there in 1865 had something to do with the change.

Redhead's Tune Books

Redhead's tunes are found in two collections, *Hymns and Introits*, 1843 and *Church Hymns*, 1853, which one writer characterizes as the "foundation of the Catholic revival." There are duplicate tunes in both collections but both are arranged according to the Church Year, a practice gradually becoming common procedure.

Unfortunately it has not been possible to locate the music for the Introits, but in his *Hymns and Introits*, 1843 there are 83 tunes for 164 texts. Many of the tunes appearing in the 1843 collection appear again in his *Church Hymns*, 1853. In *Church Hymns* there are 175 texts for 82 tunes. A second edition, an enlarged one, was published in 1859 and the copy available must be a reprint of the enlarged edition since it has an appendix added to the original 1859 edition. Here the texts now number 194 while the tunes reach 197. In his preface to *Church Hymns*, Redhead gives the source of a number of these tunes. He says many of the ancient ones were taken from manuscripts in the British Museum, four were based on motets of Tye from his "Acts of the Apostles," and three chorales were from Mendelssohn's "St. Paul." In these and other tunes that he arranged, Redhead makes it emphatic that there have been only minor changes, if any. Six other tunes by Henry Gauntlett were included by permission, and these were later taken in *Hymns Ancient and Modern*.

Only about a half dozen of Redhead's tunes appeared in the early editions of *H.A.M.*, but his *Church Hymns* served to continue the use of many other tunes now considered standard. Redhead lived through that notable period of English hymnody that saw the birth of *H.A.M.* By the time of his death in 1901, a new era had dawned and tunes bearing the imprint of the Victorian era were losing their appeal. Yet, without doubt, his 55 years of service were a bridge leading from the decadent state of church music found in his youth, to more worthy standards in the decades that followed. This inspired others to continue the search for other tunes, new and old, that would add stature to hymnody in the new century.

Ignoring Rock Won't Make It Go Away

EMMETT R. SARIG

RECOGNIZING that eighty percent of the students were outside of the school music program, the 1967 Tanglewood Symposium urged that "the musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teen-age music." The wide acceptance of rock by all the young, no matter what their musical, cultural, geographical, or economic background, indicates that youth music could be a logical medium of communication between students and teachers. Yet, two years after Tanglewood, there is little mention of rock in school music classes. Many educators still reject youth music, dismissing it as youth's unmusical protest against adult values and life styles. Undaunted and perhaps nourished by being ignored, rock will not go away.

The Youth Music Institute, held at the Madison campus of the University of Wisconsin, from July 7 to Aug. 1, 1969 was an experimental attempt to open communication between teachers and students by bringing educators into contact with youth music and its creators. Sponsored by the Music Educators National Conference, the U. S. Office of Education, and the Extension Music Department of the University of Wisconsin, the Institute attempted to retrain thirty-one music educators in the music of youth. The project received enthusiastic support from school superintendents in those cities that were asked to participate in the Institute. Their enthusiasm was assured when they realized that music educators would be learning about youth music so that they would possess a means to reach one hundred percent of their students—instead of the usual twenty percent.

The confrontation between music educators and the creators of youth music at the Institute was mild by current standards of genera-

tional confrontations. Instead of pitched battles, a two-way dialogue developed in which each side aired its views, even though these views did not always land on open, sympathetic ears.

The target group for the Institute, the music educators themselves, were forced to reverse their usual roles and learn from the students. Eighteen youth music groups of high school age, selected from all over the country, instructed the music educators in the creation and meaning of their music. Each group attended the Institute for one week. In many cities the youth groups were chosen by a competitive selection process that gave music educators a glimpse of the scope of youth music in their cities. For example, in Philadelphia forty-five groups competed in the runoff contest. Music supervisors gained a new perspective of the possibilities youth music could provide for involving students in school programs. Guidance counselors from each participating school system also attended the Institute. Since youth music is not only a musical phenomenon, but a manifestation of current American society, the project teaching staff included anthropologists, sociologists, and psychologists.

The Institute provided total immersion in youth music. Professional rock artists—like the New Colony Six, the Bob Seger System, the Serfs, Sweetwater, and Oliver—added a necessary dimension. They performed, lectured, and entered into lively discussion with students and teachers. The music teachers discussed the music with the school groups, and the students discussed music education with the teachers. The informal atmosphere encouraged conversation outside of the scheduled meetings. The participants were divided into small groups for workshops and panels to discuss such questions as “Should Youth Music Be Included in the Curriculum?” “How to Close the Communication Gap,” “Youth Music and Its Role in the Music Education Program,” and “Is the Music Educator’s Assistance with Youth Music Desired or Necessary?” Music educators had a chance to experiment with different types of equipment essential to the performance of youth music, including electronic organs and guitars, and amplification equipment.

Many of the educators had a stereotyped idea of what youth music was. The great diversity of style proved to be a revelation. In fact, during the entire four weeks the teachers found it difficult to agree on a definition of youth music. Several participants insisted that jazz was part of the definition. Many felt that it should be limited to rock and soul, since this music has been created essentially by and for youth. Most agreed that classical music should be excluded, even if some young people listen to it and play it. The majority settled for the idea that youth music is the music that this age group chooses to

create and to become thoroughly absorbed with—a music of motion and energy, a celebration of the present, what someone has called “the sacred squeal of now.”

At the beginning of the Institute the youth groups were suspicious of the educators' real willingness to listen to them. They feared that the dialogue would be one-sided. Yet as the Institute progressed, they became more and more vocal. Remembering their previous experiences with music teachers who had either ridiculed their music or ignored it, students were afraid that the creativity and spontaneity of their music would be stifled by including it in the school curriculum. The open-mindedness of the music educators attending the Institute permitted them to acknowledge that they did want music educators to listen to their music and show some interest in what they were doing. Most of the youth groups wanted the schools to give them instruction on electronic instruments, space to practice and jam after classes, and the chance to perform at school assemblies. For many of these students, most of whom were outside of the music program, the Institute was their first opportunity to learn about music other than their own. They had a chance to enlarge their understanding of their own music by finding out what their peers were doing in other parts of the country and by working with the professional rock musicians attending the Institute.

To extend the impact of the Institute, a three-day symposium was held July 23-25, 1969, to analyze the progress and findings of the Institute. Over two hundred interested music educators, administrators, critics, and journalists listened to the youth music groups, professional rock musicians, and the Institute administrators and participants “rap” about youth music. Symposium participants like Tom Willis, music critic for the *Chicago Tribune*, Leonard Feather, music critic of the *Los Angeles Times*, Charles Suber, publisher of *Downbeat Magazine*, and Allen Hughes, music critic of *The New York Times* served on reaction panels for the reports from each Institute discussion group. The participants had an opportunity to hear five youth groups and two professional rock groups perform.

Many music educators came to the Institute armed with definite prejudices against youth music based on scant knowledge or understanding. The students came prepared to do battle against closed minds. It wasn't until the fourth week that the educators began to show a real attitudinal change. With a greater awareness of youth music, the educators became convinced that they would be able to communicate with the forgotten students if they opened their minds to them. They realized that they should include the students in planning and designing new programs, courses, and curricula. Music edu-

cation has a chance to reach these students. Anyone who has performed wants to become better. Music educators can open the door to these students who so need help. The students dropped their battle stance when they realized that some music educators would listen to them.

The channels of communication and understanding between the students and teachers were opened during the Institute. The main ideas, concerns, and attitudes have been carefully screened out of hundreds of pages of lectures, dialogue, and reports for presentation to the entire music education profession. New insights can open channels of communication and understanding throughout the country. Similar institutes can and should be held at regional and local levels to bring music educators closer to their students through youth music. The music educators are becoming aware of the enormous influence rock music has had on youth and how deeply involved they are with their music. The drawing power of this music should be clear by fact of the numbers of youth who are transfixed by it in every community, and the numbers who trudge to festival performances in all parts of the country. Music educators should need little more evidence to convince them that youth music is here to stay, and their role will best be fulfilled by sharing rather than shunning it.

This article—which has implications for ministers and choir directors as well as teachers—is reprinted by permission from Music Educators Journal, official publication of the Music Educators National Conference. Mr. Sarig was director of the Youth Music Institute held last summer on the University of Wisconsin Campus under the joint sponsorship of the U.S. Office of Education, the University of Wisconsin, and the Music Educators National Conference. Copyright, 1970, by Music Educators Journal.

OUR GOD, TO WHOM WE TURN

Our God, to whom we turn
When weary with illusion,
Whose stars serenely burn
Above this Earth's confusion,
Thine is the mighty plan,
The steadfast order sure
In which the world began,
Endures, and shall endure.

Edward Grubb (1925)

Hymn-Singing at Amana

LLOYD FARLEE

THE AMANA SOCIETY, the Community of True Inspiration, dates from 1714 when two men, Eberhard Ludwig Gruber (1665-1728) and Johann Friedrich Rock (1678-1749), organized a new religious sect in southwestern Germany. From the beginning, members of this group were called Inspirationists because their leaders were believed to be divinely inspired like the prophets of early biblical days. This sect was one of several that developed from a movement based on a subjective religious concept known as Pietism¹ that emerged in Germany following the Thirty Years' War (1618-1648).

After more than a century of political and religious persecution in Germany the Inspirationists came to America. In 1859 they settled in a beautiful valley in southeast Iowa, where they still prosper. Here they adopted the biblical name "Amana," meaning "remain true," and formed the "Amana Society."² Although the Inspirationists have accepted much of modern technology³ during the past century, they continue to adhere to a church whose religious practices have changed little during its existence of two hundred and fifty years.

The Psalter-Spiel: Hymn-book of the Amanas

Since the beginning of the Inspirationist movement, in 1714, music has played an important role in the church service. This music consists of hymns that are sung unaccompanied by the congregations. Both the hymn-texts and the hymn-melodies are contained in the Inspirationists' hymnal, *Davidisches Psalter-Spiel der Kinder Zions*, commonly known as the *Psalter-Spiel*. The hymns of the latest edition,⁴ numbering 1,169, are Lutheran in background and most are rooted in Pietistic thought. The tunes used with the *Psalter-Spiel* hymns are found in a musical section apart from the hymn-texts; they comprise 242 distinct melodies. Eighty-six of these tunes have been traced to an original or early source and they are for the most part Lutheran in their origin.⁵

The Singing of the Hymns

Hymn-singing in the Amana church, or meeting house, is different from that heard in most Protestant churches in America today.

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To achieve a better understanding of the style of hymn-singing developed among the Amana congregations, it is necessary to become acquainted with the physical setting of the church itself.

The interior of the meeting house, rectangular in shape, is simply furnished. The walls, white in color, are unadorned by any distracting decoration; the windows are covered by plain white curtains and the wooden floors are bare. The congregation is seated on long unpainted benches, which, like the floors, have been worn smooth from use. In all of the meeting houses⁶ the congregations face the long side of the room where a table used by the presiding elder is centrally located. This table is flanked on each side by a row of chairs or benches that seat the other elders, who face the worshipers. During the service the congregation is segregated—the women sitting on one side and the men on the other, with a center aisle between the two groups. Furthermore, the children and young adults are seated on the front benches with the older members in back. The likely purpose of this seating arrangement is to assist the congregation in directing its thoughts to the words of the presiding elder. It is in such an atmosphere that the hymns of the *Psalter-Spiel* are sung.

The *Vorsänger*, those who lead the congregational singing, play an important role in the singing of the hymns during the church service. There are now usually from four to eight *Vorsänger*, both men and women, who together lead the singing. In the church at Homestead, Iowa, the *Vorsänger* are seated around a small table that is placed at the rear of the church between the two sections of the segregated congregation. According to Shambaugh this seating arrangement originated as a part of the *Liebesmahl* (love feast) tradition.

For the leading and the support of the singing 8 Brethren and 4 Sisters were chosen. Besides those many of the best singers among the Brethren and Sisters of their respective class were selected and joined to the leaders so that the whole choir consisted of 20 sometimes 22 persons, who in the afternoon during the meal had their place at a separate table in the middle of the hall.⁷

In the churches of other Amana communities the *Vorsänger* are seated among the members of the congregation where they can best be heard.

The main duty of the *Vorsänger* is to establish the key of the melody and to lead the congregation through each hymn.⁸ Having the key in mind, the *Vorsänger* sings the hymns by starting each phrase a moment ahead of the worshipers, who immediately follow; as the singing progresses the congregation generally tends to catch up, ending the phrase with the *Vorsänger*. Each stanza of the hymn is sung in this manner. In assuming the responsibility to establish a comfortable range for the congregation, and to lead them through

the hymns, the *Vorsänger* merits a position of respect. To establish the key, some of the *Vorsänger* use a tuning fork. Others rely on their own sense of pitch to find a good vocal range. This writer has observed that the unaccompanied congregational singing in the Amana churches is generally quite true in pitch.

A visitor in any of the churches at the Amana colonies may well be surprised at the rather unusual rendition of the hymns. Two striking characteristics are immediately obvious to the discriminating listener. The first is the slow tempo; the second is the almost uniform duration given to each note regardless of its rhythmic notation. But in spite of these qualities the singing of the Amana congregations possesses a distinct, surging rhythm; the flow of this music seems to stem from a chant-like rendition of the text that is enhanced by the massed voice sonorities rather than from the systematic organization of numerically grouped accents.

Even though the singing of the *Psalter-Spiel* hymns is always done without accompaniment of any kind, the songs are not sung in unison as one might suppose. Rather, they are sung in five parts. The harmonies, improvised by the congregation, have become quite stylized over the years. The sopranos carry the melody which is doubled in the tenor. The alto part often is sung at intervals of a third or sixth below the soprano, which is doubled by the basses. The fifth voice part lies below the bass and is somewhat of a drone effect that purports to be the melody sung an octave below the tenor by men with very low voices.⁹ It is interesting to listen to both the basses and the "low voices" as they momentarily alter, respectively, their above-described voice-line relationships in an effort to achieve cadence progressions rather similar to those commonly found in modern hymn harmonies at the ends of phrases.

Several subtleties in the singing style of the Amana congregations are noticeable. Occasionally some voices anticipate the next note at points of greater emotional emphasis, but this is not to be confused with the practice of the *Vorsänger's* approaching the first note of a phrase ahead of the rest of the congregation. When done, this effect is rather similar to that of hocketing. Another stylization used by some of the sopranos (perhaps only the *Vorsänger*) may be heard in the singing of "Nun danket Alle Gott." It is illustrated when the soprano sings a melody note that is embellished by slurring down and up the interval of a third in the manner of a melisma. This writer has noticed the decorative effect produced by this technique at the beginning of hymns on several occasions. It seems to be part of a simple improvisation technique developed by the *Vorsänger* to enhance the melody.

There is another aspect of the performance of this music that

should be considered. It is the distinct possibility that the congregational singing in the Amana churches may be a contemporary source that truly resembles the style of singing in the Protestant church in Germany at the beginning of the eighteenth century. This statement is premised on the conclusion that the church of the Inspirationists has been a unified institution that has resisted change over the centuries through its strict adherence to tradition. This is more easily understood when it is realized that members of an ethnic group, moved or displaced into a new environment, often try to retain old traditions more tenaciously than do those who remain in their original surroundings. The former tend to band together to maintain and perpetuate their identity through the lives of their offspring. On the other hand, those who remain in the old environment often are vigorously seeking a better way of life. As a consequence, certain aspects of this latter group's culture may well have undergone greater change over a period of several hundred years than has that cultivated in the new environment. Such an adherence to tradition may explain the segregated congregations that still are retained in the Amana church, as well as the fact that the Amana women continue to go to church dressed according to the customs prevalent in eighteenth-century Germany. This includes a shawl draped over the shoulders and a black bonnet. The church or meeting house itself is similar in architecture and furnishings to that found in the interior of the Herrnhut church in Germany at the early part of the eighteenth century.¹⁰ The order of the service also has remained virtually unchanged for several generations.¹¹ Thus, it is evident that there has been a deliberate effort on the part of the Inspirationists to retain their cultural heritage.

Several characteristics of the Amana congregational singing already mentioned are closely related to the Baroque style. They include the singing of hymns without accompaniment and the use of the *Vorsänger* as song leaders. It is important also to note that the hymn-literature in the *Psalter-Spiel* today differs little from that found in its first printing in 1718. Still a final point should be made. It is the fact that the notes of the *Psalter-Spiel* melodies vary little in duration when performed by the Amana church congregation. Perhaps the explanation lies in the structure of their hymnal, which is arranged so that more than a thousand pages separate some hymn-texts from their notated melodies; as a result most members of the Amana congregations sing the *Psalter-Spiel* tunes from memory. Because of the inflexibility that comes from many voices singing together as a congregation without accompaniment or formal direction, the complexities of the notated rhythm are eliminated; hence, after two-and-a-half centuries, little difference in value among the various kinds of notes

within a given *Psalter-Spiel* melody can be heard in the congregational singing. According to Grout, such a performance of the Lutheran chorale in the sixteenth century may have been typical.

. . . more commonly, however, the melodies are given in precise mensural notation, and oftentimes have quite complex rhythmic patterns. It does not seem likely that such complex patterns were followed literally in performance, especially when we remember that the congregation had to sing both words and notes from memory; more probably, the chorales were sung with notes of fairly uniform length, perhaps with modifications suggested by the natural flow of the words, and of each phrase.¹²

Thus, Grout's assumptions are clearly substantiated in the hymn-singing at Amana. Altogether, these points seem to indicate that some of the congregational performance practices established during the Baroque period are still present today in the rendition of hymns by the Amana Society, the Community of True Inspiration.

FOOTNOTES

¹ The Pietist doctrine developed through the efforts of Philip Jacob Spener (1635-1705), August Hermann Francke (1663-1727), and Count Nicolaus Ludwig von Zinzendorf (1700-1760), all of whom, being dissatisfied with the controversial activity of the Lutheran clergy, made an attempt to put man's concept of his relationship with God on a more personal and individual basis.

² There are seven villages within the boundaries of the Amana colonies where the Inspirationists live. They are: Amana, South Amana, High Amana, Middle Amana, West Amana, East Amana and Homestead.

³ The use of modern technology at the Amana colonies can be seen in the development of their many industries. These include furniture shops, woolen mills, farming, meat-packing and baking. The colonies' reputation for restaurants with excellent food has become known throughout the country, and products manufactured by the refrigerator plant have made the name Amana a household term the world over.

⁴ For a complete list of hymn-texts and their authors, see Index I of: Lloyd Farlee, *A History of the Church Music of the Amana Society, the Community of True Inspiration* (Ph.D. dissertation, University of Iowa, 1966).

⁵ An interesting point on the history of the *Psalter-Spiel* is that it was first brought to America by members of the Church of the Brethren and not by the Inspirationists. The Church of the Brethren was founded in 1708 in the Ysenburg-Büdingen area in Germany where, like the Inspirationists that were soon to follow, they banded together in protest against the formalism of the Lutheran Church. In 1719 the first of the Brethren arrived in America. They did not bring [with them] many of the Inspirationists hymnals since they were not only expensive [to purchase] but they were also subject to heavy import tax [laid on] by the English government. With the continuous growth of the Brotherhood the need for more hymn-books became acute. It was then that two of the Brethren elders, Peter Becker and Alexander Mack, with the help of others, made a careful selection of the hymns in the Inspirationist hymn-book and prevailed upon Christoph Saur, an early Germantown printer, to publish these hymns under the title, *Das Kleine Davidische Psalter-Spiel*. . . . This smaller hymnal consisted of 530 pages and contained 536 hymns. A discussion of this hymn-book is found in *The History of Brethren Hymn-books* by Nevin W. Fisher.

Fanny Crosby Still Sings of Jesus

BENJAMIN CAULFIELD

ACENTURY AND A HALF AGO—March 24, 1820—Fanny Crosby, the author of some 6,000 Christian hymns and gospel songs, was born in Putnam County, New York. She lost her sight while an infant, but was educated at the Institute for the Blind in New York, and became a teacher of English there. As Frances Jane Crosby she wrote several small volumes of poetry. A few years after her marriage in 1858 to the blind musician, Alexander Van Alstyne, she turned her talents to the writing of hymns, and in the next fifty years she produced some 6,000 poems, almost all of which were set to music by various gospel song composers of the day. Many of her hymns were used throughout the English-speaking world, and were translated into many European and Asian languages.

Next to Charles Wesley and Isaac Watts, Fanny Crosby has, during the past century, reached more people with Christian song than any other hymn writer in history—certainly more than any other woman author. And though the day of her highly individualistic style of poetry is being superseded by more group and social expression in church hymnary, a large number of her texts are still in wide circulation. They served their day well—but the musical and poetical demands of present generations have bypassed most of them—as they have also bypassed the productions of many of her contemporaries; yet the best of her hymns are still to be found in some major hymnals in the latter half of this century. And in at least two of them there is increase in the numbers currently used.

The Methodist Hymnal (United Methodist Church, 1966) contains nine of Fanny Crosby's hymns. Only Wesley, Watts, Neale, Montgomery, Winkworth are represented by more hymns in this hymnal. The Crosby texts in *The Methodist Hymnal* are:

- “Pass me not, O gentle Savior”
- “I am thine, O Lord”
- “Rescue the perishing”
- “Thou my everlasting portion”
- “Blessed assurance, Jesus is mine”
- “Savior, more than life to me”
- “Jesus, keep me near the cross”
- “Jesus is tenderly calling”
- “All the way my Savior leads me”

The first seven of these hymns had been in the earlier *Methodist*

Hymnal of 1932; the last two were added in the 1966 revision.

The Hymnbook (1955) of the Presbyterian and Reformed churches carries five hymns from Fanny Crosby's pen—or dictation. Its predecessor—*The Hymnal*, 1933—had no Crosby texts. The five in *The Hymnbook* are:

- “Blessed assurance, Jesus is mine”
- “Jesus is tenderly calling”
- “I am thine, O Lord”
- “All the way my Savior leads me”
- “Jesus, keep me near the cross”

The current *Armed Forces Hymnal*, used by chaplains in the chapels and outdoor religious meetings of all the armed forces of the United States, has four Crosby hymns:

- “Blessed assurance, Jesus is mine”
- “Praise him! Praise him!”
- “I am thine, O Lord”
- “Jesus, keep me near the cross”

The Lutheran *Service Book and Hymnal* (1958) has only one Fanny Crosby hymn: “Pass me not, O gentle Savior.” There is no Fanny Crosby hymn in *The Hymnal* (1940) of the Episcopal Church or in *The Pilgrim Hymnal* (1958) (Congregational, United Church of Christ).

Baptist Hymnal (1956: Southern Baptist Convention) contains 19 Fanny Crosby hymns:

- “A wonderful Savior is Jesus, my Lord”
- “All the way my Savior leads me”
- “Blessed assurance, Jesus is mine”
- “He is coming, the Man of Sorrows”
- “I am thine, O Lord”
- “Jesus is tenderly calling me home”
- “Jesus, keep me near the cross”
- “More like Jesus would I be”
- “Pass me not, O gentle Savior”
- “Praise him! Praise him!”
- “Redeemed, how I love to proclaim it”
- “Rescue the perishing”
- “Thou, my everlasting portion”
- “Though my sins be as scarlet”
- “Tis the blessed hour of prayer”
- “To God be the glory”
- “To the work! to the work!”

“When Jesus comes to reward his servants”
 “When my life-work is ended”

The Mennonite Hymnal (1969) has 12 hymns by Fanny Crosby—all but the first of them listed as “gospel songs”:

- “Jesus, thou mighty Lord”
- “Praise him! Praise him!”
- “To God be the glory”
- “God our strength, enthroned above”
- “Holy, holy, holy is the Lord”
- “Blessed assurance, Jesus is mine!”
- “A wonderful Savior is Jesus”
- “Come with thy sins to the Fountain”
- “Jesus, keep me near the cross”
- “He is coming, the Man of Sorrows”
- “All the way my Savior leads me”
- “I am thine, O Lord”

Many of the privately and commercially printed hymnbooks and practically all the gospel songbooks of this century carry even larger numbers of Fanny Crosby’s texts. One of the best of the new volumes—*Worship and Service Hymnal*, issued by Hope Publishing Company in 1957—has 19 of her hymns. In addition to hymns noted above, the volume presents numbers with the following first lines:

- “Tell me the story of Jesus”
- “Never be sad or desponding”
- “Some day the silver cord will break”

In 1911, four years before her death, Dr. Charles S. Nutter, the hymn commentator, said of Fanny Crosby:

“Fanny Crosby’s hymns and the tunes to which they are sung have a peculiar charm for the young and for the masses of the people. There are thousands of religious homes where her sweet and simple songs are sung daily, and are scarcely less familiar than the words of Scripture. In sunshine and darkness alike and in all lands her songs are sung ‘with a glad heart and free.’ Few women that have ever lived can claim a higher honor than belongs to Fanny Crosby in being permitted to witness the worldwide popularity of so many of her hymns.”

Sixty years later her name and her songs are still familiar in millions of homes and churches.

THE HYMN

More Love to Thee, O Christ

WESTMINSTER HALL

4.64.56.44

Elizabeth P. Prentiss

(♩ = 96)

Solo

DAVID YORK

unison

More love to Thee, 1. More love to Thee, O Christ, More
 2. Once earth - ly joy I craved, Sought
 3. Then shall my lat - est breath Whis -



love to Thee! Hear Thou the prayer I make on
 peace and rest; Now Thee a - lone I seek; Give
 per Thy praise; This be the part - ing cry my



bend - ed knee; This is my ear - nest plea, More
 what is best; This all my prayer shall be, More
 heart shall raise; This still my prayer shall be, More



love O Christ to Thee, More love to Thee, More love to Thee.



Love Divine All Loves Excelling

HAMILTON
8.7.8.7.D

Charles Wesley

(♩ = 96) unison

DAVID YORK

1. Love di - vine all loves ex - cel - ling Joy of heaven to earth come down,
 2. Breathe O breathe Thy lov - ing...spir-it In - to ev - ery trou - bled breast!
 3. Come Al-might - y to de - liv - er Let us all Thy life re - ceive;
 4. Fin - ish then Thy new cre - a - tion, Pure and spot-less let us be;

Fix in us Thy hum - ble dwell - ing, All Thy faith - ful , mer - cies crown!
 Let us all in Thee in - her - it, Let us find the prom - ised rest;
 Sud - denly re - turn and nev - er, Nev - er-more Thy tem - ples leave.
 Let us see Thy great sal - va - tion Per - fect - ly re - stored in Thee;

Je - sus, Thou art all com - pas - sion, Pure, un - bound - ed love Thou art;
 Take a - way the love of sin - ning, Al - pha and O - me - ga be;
 Thee we would be al - ways bless-ing, Serve Thee as Thy hosts a - bove;
 Changed from glo - ry in - to glo - ry Till in heaven we take our place,

Vis - it us with Thy sal - va - tion, En - ter ev - ery trem - bling heart.
 End of faith as its be - gin - ing, Set our hearts at lib - er - ty.
 Pray and praise Thee with - out ceas - ing, Glo - ry in Thy per - fect love.
 Till we cast our crowns be - fore Thee, Lost in won - der, love and praise.

Make Your Own Choir Festival Service

LEE HASTINGS BRISTOL, JR.

IS CHORAL EVENSONG the ideal service for a choir festival?" Peter A. White, organist and choirmaster of St. Hilda's Church, Darlington, England raises this question in an article which appeared in *English Church Music: 1968*, the annual collection of essays published by the Royal School of Church Music (RSCM).

In an article called "Off the Peg or Made-to-Measure" Mr. White makes a plea for specially devised choral festival services and offers as an example a service written by the Reverend Harvey Griffiths of All Saints Church, Blackwell, for use at a service in which the Darlington Deanery Choirs took part.

There can readily be found in our American hymnals suitable substitutes for "Angel voices ever singing" and "Lift high the Cross," although we do, of course, frequently sing "I bind unto myself today" (*Hymnal 1940*: 268) and occasionally "Forth in thy Name, O Lord, I go." Percy Dearmer's "Sing praise to God who spoke through man" would seem appropriate with its last stanza reference to "all the poets who have wrought through music, words, and vision" (*Hymnal 1940*: 299). Another hymn, although not well known in Episcopal Churches, might be appropriate: "Sometimes the light surprises the Christian

Dr. Bristol, executive and vice-president of the Episcopal Church's Commission on Church Music, is a Fellow of the Royal School of Church Music. Until recently, he was president of Westminster Choir College. He is first vice-president of the Hymn Society of America.

(Continued from Page 50)

⁶ Each of the seven villages has its own church, but the meeting house at the town of Amana is the largest and it is used when all of the congregations wish to assemble together.

⁷ Bretha M. H. Shanbaugh, *Amana That Was and Amana That Is* (Iowa City, Iowa: State Historical Society of Iowa, 1932), 253.

⁸ Among the small group of singers that functions as *Vorsänger*, only one establishes the key; the rest are leaders.

⁹ The "drone" is probably in part an effect produced by men who have trouble distinguishing between pitches, and those who have never learned to use the upper register of their voice range. No comparable part for the women seems to exist.

¹⁰ John H. Weinlick, *Count Zinzendorf* (New York-Nashville: Abingdon Press, 1956), 86.

¹¹ Verification of this fact has been made by both Dr. H. G. Moershel, President of the Amana Church Society, and the late Adolph Heinemann, former Secretary-Treasurer of the Amana Church Society.

¹² Donald Jay Grout, *A History of Western Music* (New York: W. W. Norton & Co., 1960), 230.

when he sings," a Cowper text set to an Early American tune (*Hymnal 1940*: 443).

Instead of slavishly following this sample service, why not try your hand at fashioning one of your own? It can be a rewarding experience. My colleagues and I have found it so.

A SERVICE OF REDEDICATION TO OUR LORD FOR ORGANISTS AND CHORISTERS

During the entry of the clergy and the choir the following hymn will be sung: "Lift high the Cross" (Hymns Ancient and Modern Revised, 633).

All standing, the Minister will say the Introduction and Bidding Prayer:

We are gathered here in the presence of Almighty God as those whose special responsibility it is to lead his people in their acts of worship. It is our privilege and joy to offer the talents he has given us in making music in his Church; to play instruments, and to sing hymns, psalms, canticles and anthems, to his praise and glory.

And because the conduct of public worship is so excellent a duty, we, being mindful of our high calling, are assembled at this time to dedicate ourselves anew to our Lord and Saviour Jesus Christ, and to ask his blessing and guidance. We pray more earnestly that not only in our music but in our lives we may show that example to others which befits those in Christ's service.

But first we remember with sorrow those many times in the past when we have failed him, and with full trust in the gospel of his mercy, we confess our faults to him.

All kneel and join together in saying this Confession:

Almighty God, our heavenly Father, we have sinned against you through our own fault, in thought, and word, and deed, and in what we have left undone. For your Son our Lord Jesus Christ's sake, forgive us all that is past; and grant that we may serve you in newness of life, to the glory of your Name. Amen.

While the congregation remains kneeling, the Choir will sing the anthem: "Let Thy merciful ears" (Thomas Weelkes)

The Priest will say the Absolution:

Almighty God, have mercy upon you, pardon and deliver you from all your sins, confirm and strengthen you in all goodness, and keep you in life eternal; through Jesus Christ our Lord. Amen.

Psalm 100 (Gelineau)

The Lesson Hebrews ii, 10 to iii, 6

Hymn "Angel voices ever singing" (AMR 246)

The Address On the place of music in worship and the choristers' contribution to the Church.

Hymn "I bind unto myself today" (AMR 162, verses 1, 2, 5, 8, 9)

*Then shall this Act of Rededication be said. Choir
and Congregation standing:*

Minister (intoning on G) As members of the household of faith, let us now pledge ourselves in God's service, through him who is the head of that household, Jesus our Lord. Let us pray that we may proclaim his Name both with our lips in our praises and in our lives, that our worship and our work may be a reflection of the grace we have received and of the faith we profess.

All Alleluia, Alleluia, Alleluia (Gelineau)

Minister O Lord our heavenly Father, we thank you for the gift of music with which you have blessed our creation, for the song of birds, the sounds of nature, and the many ways you have given to men to echo your praise. .

All Glory to you, O God. (Gelineau)

Minister For those throughout the centuries who have given delight through their playing and song; for those who have created music for others to perform; and for the great composers and performers of the world, we praise you, O God.

All Glory to you, O God. (Gelineau)

Minister For the liturgy of the Church and for music in worship; that your love for us declared in Jesus Christ and your saving grace may be proclaimed through the highest arts of men, we praise you, O God.

All Glory to you, O God. (Gelineau)

A Chorister (or all Chormen) For all men in Church choirs we pray to you, Lord, and as his disciples joined in a hymn of praise with your Son, our Lord Jesus Christ, before his Passion and Death on the Cross, so may we dedicate ourselves as his disciples through our singing and our lives.

Choirmen Glory to you, O God. (Gelineau)

A Choirlady (or all Choirladies) Remembering the blessed Mother of your Son, Jesus our Lord, and her hymn of gladness on receiving the tidings of your Holy Gift to mankind, we pray for all women of our choirs; may they ever with love and joy sing of your grace.

Choir Ladies Glory to you, O God. (Gelineau)

A Choirboy (or all Choirboys and girls) O Lord Jesus Christ, you are the way, the truth and the life; who gathered the children around you and spoke of the Kingdom of Heaven; bless the gift of music we pray, that in the song of your Church we may be gathered to you, and led to our heavenly Father.

Children From the voices of children, Lord, comes the sound of your praise. (Gelineau)

An Organist (or all Organists) May the sound of the organ, O Lord, echo to the music of the heavenly host, and may all who play instruments in your house inspire your people to the realms above.

Organists Glory to you, O God. (Gelineau)

Minister May we all give our lives in your service, in holiness and righteousness, to your everlasting praise and glory.

All Alleluia, Alleluia, Alleluia. (Gelineau)

Lord, have mercy upon us. (Plainsong)

Christ, have mercy upon us

Lord, have mercy upon us.

Our Father . . . forever and ever. Amen.

Collect Accept in your mercy, O Lord God, the service of those who render praise in the music of the Church. May they serve you with glad hearts and dedicated lives; and grant that by their ministry your Name may be glorified, and the hearts of your people uplifted in worship and love, through Jesus Christ our Lord. *Amen.*

The Anthem "O thou, the central orb" (Charles Wood)

The Prayers (Three selected from RSCM book of prayers)

The Te Deum

The Blessing

During the singing of the following Hymn the clergy and the choir move from their places to the vestry: "Forth in thy Name, O Lord, I go" (AMR 336).

Book Reviews

New Songs for the Church (Book 2), edited by Reginald Barrett-Ayers and Erik Routley. Great Yarmouth, Norfolk, England, 1969; Gaillard Ltd. (Galaxy Music Corp., 2121 Broadway, New York, distributor), 40 pages, \$1.75.

Songs of Sydney Carter—in the present tense (Book 2). Great Yarmouth, Norfolk, England, 1969; Galliard Ltd. (Galaxy Music Corp., New York, distributor); 32 pages, \$1.75.

About every book-music publisher—in the churches and in the secular world—seems endeavoring to rush into the market with new and earthy words set to music in the (generally minor) notes that are supposed to be wanted by the new generation—the young people who are “realistic and honest.” The church music and the poetry of their elders are said not to be understood by the new youth—neither tunes nor words are believable to “emancipated youth.” A vast amount of new “religious music” is coming from the presses: much of it is bound to be very short-lived. Several American denominational publishers—some abetted by official church committees—are issuing hymnal supplements, knowing full well that much of this material will never be republished; but they are experimenting and testing, always hoping that some gem will strike church people’s fancy. And, so nearly as we have seen, it would appear that most of the popular and secular songs in “modern lingo” will live no longer than most of the religious efforts.

From England there come to us

these two new groups of songs—one for the church; the other, mostly secular.

The well-known British hymnologist, Dr. Erik Routley, is one of the two editors of *New Songs for the Church*, published in association with Scottish Churches Council. Its 27 new songs average well above the usual “hymn supplement” in material, though this reviewer finds little in it for which “standard hymns” cannot be found to express much the same sentiments more poetically. There are six songs (or hymns) based on specific psalms; 7 texts that are classified as religious ballads; and six new hymns, one carol, and one blessing.

One stanza from the ballad, “God Is the Boss”:

And so he points to you and me,
and to the strong and mighty,
and says you must be helpless too
and throw your lives away, see.
Unless you’re helpless in this
world,

You’ll never overcome it;
When comes the crunch, the
strong are weak;
And, Lord, I must believe it!

And this final stanza from an Easter hymn:

With all your being show his
praise,
who feeds us with his leaven;
in song his mighty deeds upraise,
and rise with him to heaven.

Of the music, Dr. Routley notes: “The presupposition is that the church using this book would be prepared to renounce the tyranny of 4-part uniformity, and to experiment by the use of solo voices and separated singing groups within the

whole congregation—antiphony, for example, between choir, or cantor, and congregation, or between one side of the congregation and the other. The organ can always be used if it is played in the appropriate style, which rather often means abandoning the traditional obligatory and rhythmless *legato*; but other instruments at most points can supplement or replace it with very good effect. We hope that the use of this book may inject into public worship a new kind of sincerity and gaiety which are the constituents of the real seriousness of the Christian faith."

While the *Songs of Sydney Carter* are generally to be classified "secular," a few have at least some reference to facets of Christian teachings. "Lord of the Dance" has won wide acclaim and has been included in at least one hymnal; "Friday Morning" is a commentary on the crucifixion—but one can understand why some people call it blasphemous though it has been sung in church. And while one might approve the sentiment in "Present Tense"—

The living truth
Is what I long to see;
I cannot lean
Upon what used to be.
So shut the Bible up
And show me how
The Christ you talk about
Is living now.

—most people are probably not ready to sing it in a church service. Secular songs include texts entitled, "My Last Cigarette," "The Rat Race," "Better Take a Book to Bed," and a dozen others that the composer (who says, "I write not only

with my head and hand, but with my feet") calls "mostly dances."

The Singing Church, by C. Henry Phillips. Hamden, Conn., 1969: Archon Books / The Shoe String Press; 288 pages, \$10.

The Singing Church is "an outline history of the music sung by choir and people," first published in England in 1939 by a high Anglican churchman and scholar, Dr. C. Henry Phillips. But it is more than a history—it is also a commentary on, and exposition of, hymns and hymnody and worship rituals by one of the leading music and hymnic teachers of his day and nation; it is a mirror of his own engaging personality and his wide range of knowledge. It has become a classic in its field throughout the English-speaking world. While many of its comments and illustrations and criticisms concern the Church of England and its services, there is food here for churchmen and church music leaders of all persuasions and denominations.

And now a revised and updated edition of *The Singing Church* has been brought out in America by Archon Books. The reviser is Prof. Arthur Hutchings of the music department of the University of Exeter, England. He notes that the alterations are few and slight: "most of them made in respect of desiderata which have been realized since Dr. Phillips mentioned them, or because of subsequent publications or recordings."

There are five historical chapters in the volume and they are titled as follows: Pre-Reformation services and music; The sixteenth century;

The seventeenth century; From Croft to Wesley; Since 1871. These are followed by "An Essay on Principles and Practice" in which Dr. Phillips considers matters that are as relevant to today's churchmanship and music as they were three decades ago: public worship; music and apparatus of worship; parson and musician.

For the pastor—or whoever selects the hymns sung by the congregation—the author has counsel (and illustrations) on the choice of *texts* and on the influence of the *music*.

On the texts he notes: "Many hymns foisted on congregations contain great ideas and worthy sentiments in dull, prosaic language and so lack driving power. As an example we may quote the verse of a hymn popular in some quarters:

"Was there ever kindest shepherd
Half so gentle, half so sweet
As the Savior who would have us
Come and gather round his feet?

When read without music it has no more moving power than a popular love-song emanating from Charing Cross Road. It is partly a mere statement, partly absurd sentiment. . . . How much more moving the similar phrase:

"He shall feed his flock like a

shepherd and gather the lambs into his arms."

On the power of music, he comments: "The example of (Blake's) 'Jerusalem' shows that the tune has a power of its own, enough here to rob the singer of his critical faculty. Music may exert that power for good or evil, strength or weakness, banality or poetry, and people ordinarily judge their hymns by the pleasure they give rather than by the quality of the feeling invoked. Stainer's highly emotional, almost self-pitying tune to *The saints of God, their conflicts past* wrenches the strong meaning of the words into something less strong, just as Barnby's tune to *For all the saints* weakens the force of the text while 'Sine Nominee' by its vigor gives it a bracing feeling which it would not have if recited. The words have strength in their own right but Vaughan Williams' tune gives them exultation. The banal words and tune of *While shepherds watched* have yet become popular; here, however, the Christmas story presents its perennial appeal so that the hymn resembles a folk-song ballad where plot overrides tune and words. In *Hark, the herald angels sing* the unadorned theology would perhaps never have been popularized without its jubilant tune."

(Continued from Page 34)

1870—Ludwig von Beethoven born (100)	1895—Percy E. B. Coller born (75)
1870—Ernest W. Olsen born (100)	1895—Earl E. Harper born (75)
1870—Nicol Macnicol born (100)	1895—Frank W. Price born (75)
1870—Frank Fletcher born (100)	1895—Francis Bland Tucker (75)
1870—May Rowland born (100)	1895—Bliss Wiant born (75)
1870—Jay F. Stocking born (100)	
1870—William M. Runyan (100)	
1870—Sidney J. Wallace born (100)	

Hymnic News and Notes

"*The Hymns of Frank Mason North*"—a 32-page booklet issued by the Hymn Society of America—is just off the press, and will be sent shortly to all members of the Society. This publication was made possible by a special gift to the Society for that purpose. It contains all the hymns—nine in number—which Dr. North wrote for hymnal editors and for some special occasions. This booklet is the only place in which they are available within one cover, except in his biography "*Frank Mason North: His Social and Ecumenical Mission*" by Professor Creighton Lacy (Abingdon Press).

At this writing ten judges are busy giving their appraisals of more than 300 manuscripts submitted to the Hymn Society of America in its recent "quest" for new hymns in "modern idioms" and/or "hymns suitable for young people to sing at church services." If and when some majority opinion can be marshalled as to which of these may have value, the Society proposes to publish them. They (or it) may have music submitted by an author, or may be submitted sans music for compositions by interested musicians.

The Sigma Alpha Iota Foundation is continuing its current three-year cycle of its Inter-American Music Awards "to encourage Americans to write compositions of musical merit and to assist in the understanding of these works by providing channels for their study and performance." This contest is for composers between the ages of 18 and 40. Awards of \$300 (plus publication) will be given for each win-

ning choral composition. The deadline for submitting compositions is September 1, 1970. The rules of the competition and entry blanks should be secured at once from Director Eugenie Dingle, Sigma Alpha Iota Foundation, 165 West 82nd Street, New York, N. Y. 10024.

The Rev. Chester E. Custer, author of the hymn, "Eternal God, in whom we live and move," on the cover page of this issue, is a minister of the United Methodist Church, and is associate secretary of his denomination's Board of Evangelism, in Nashville, Tennessee. His special assignment is related to ministers and directors of evangelism, including materials for confirmation. He writes: "For the twenty years served as a local pastor and the year I spent writing confirmation resources for our denomination, I felt the need for a hymn that spoke to such celebrations as baptism, confirmation, and ordination. The lyric I have written attempts to do this although it is general enough in nature to be used in any worship service."

While Mr. Custer prefers the hymn to be sung to the tune "Morecombe," it can be sung to a few other of the 10.10.10.10. meter tunes in your hymnbooks.

David S. York, B.M., M.M., who contributes new settings for "More love, to thee, O Christ" and "Love divine, all loves excelling," in this issue of *The Hymn*, is professor of music theory in Westminster Choir College, Princeton, N. J. An organist and choir director, he has composed anthems published by leading music houses, and has edited the *Westminster Choir College Series*.

Since the establishment of the Moravian Music Foundation in 1956, it has been responsible for preparing 69 editions of music. From 1958, when the Foundation's first edition was published, to the end of 1968 the publishers' reports indicate the sale of one-third million copies, most of which are used by church choirs. The three most popular over a ten-year period are all by John Antes: "Twelve Moravian Chorales," "Shout Ye Heavens," and "Go, Congregation, Go." The front runners from 1966 to 1968 are Freydt's "When in Spirit," Gregor's "O Shepherd of Israel," and three by Geisler: "Thank Ye the Lord," "There is One God," and "Thus Saith the Lord." The Foundation is located in Winston-Salem, North Carolina.

The twenty-second Alfred Church Music Institute this coming summer will be held Sunday, July 12 to Friday, July 17, at Alfred University, Alfred, N.Y. Melvin LeMon announces that Gerre Hancock will teach the organ classes and play the organ recital. Mr. Hancock, in addition to his international stature as a concert organist and teacher, has, in the past few years, established an outstanding reputation through his work with seminar and clinic teaching in institute classes. Hugh Thomas will be choral director. Mr. Thomas has been characterized by professional critics as one of the three most promising young men in choral directing and vocal techniques in America today. In addition to the two major activities of organ and choir, there will be classes in youth choirs, hand-bell ringing, Carillon—using the Davis Memorial Carillon of ancient Hemony Bells—

and other fields as the demand develops.

Dr. Arno Volk, president of the directors of the Hindemith Foundation, Germany, sends this announcement and invitation to readers of The Hymn.

"The Hindemith Foundation is planning a complete edition of the musical and theoretical works of Paul Hindemith and as a first step is working towards a complete catalogue of all the printed and manuscript sources. The aim of the forthcoming complete edition is not only to compare anew works already printed (including first and later versions) with the manuscripts but also to print for the first time works which now exist only as manuscripts thus remaining an unknown part of the complete works of Paul Hindemith.

"The greater part of manuscripts necessary for the edition are already in the possession of the Hindemith Foundation. Most of them have been inherited from Paul Hindemith, some could be later added to the stock. In some cases Hindemith had presented his friends with manuscripts; the Foundation requested photostatic copies whenever possible in order to trace them. The Foundation cordially invites anyone having Hindemith manuscripts in his possession (including such of already printed works) to contact one of the editors. Letters and notes of the composer and his wife Gertrud Hindemith would be equally important for the planned complete edition."

Dr. Volk may be addressed at Rheinblick 39, D-6501, Wackernheim, Germany.